

**Art Teacher Preparation in California:
Standards of Quality and Effectiveness for
Subject Matter Programs**

**Handbook for Teacher Educators
and Program Reviewers**

**Commission on Teacher Credentialing
State of California**

1994

**Art Teacher Preparation in California:
Standards of Quality and Effectiveness for
Subject Matter Programs**

**Created and Recommended by the
Art Teacher Preparation and Assessment
Advisory Panel
(1991-93)**



**Adopted and Implemented by the
Commission on Teacher Credentialing
State of California
1812 Ninth Street
Sacramento, California
1994**

**The mission of the
Commission on Teacher Credentialing
is to maintain and enhance quality
while encouraging innovation and creativity
in the preparation and assessment . . .
of professional educators
for California's schools.**

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State of California

Pete Wilson, Governor

1994

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Commission on Teacher Credentialing 1991-93

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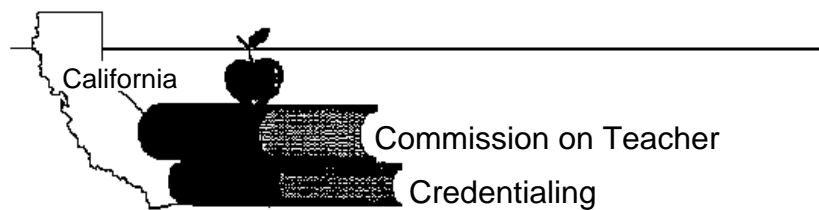
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Part 1

Introduction to Art Teaching Standards



Standards and Credentials for Teachers of Art: Foreword by the Commission on Teacher Credentialing

One of the purposes of education is to enable students to learn the important subjects of the school curriculum, including art. Each year in California, thousands of students enroll in art classes with teachers who are certified by the Commission on Teacher Credentialing to teach those classes in public schools. The extent to which these students learn to engage creatively in art and respond critically to art depends substantially on the preparation of their teachers in art and the teaching of art.

The Commission is the agency of California government that certifies the competence of teachers and other professionals who serve in the public schools. As a policymaking body that establishes and maintains standards for the education profession in the state, the Commission is concerned about the quality and effectiveness of the preparation of teachers and other school practitioners. On behalf of students, the education profession, and the general public, the Commission's most important responsibility is to establish and implement strong, effective standards of quality for the preparation and assessment of future teachers.

In 1988 and 1992 the Legislature and the Governor enacted laws that strengthened the professional character of the Commission, and enhanced its authority to establish rigorous standards for the preparation and assessment of prospective teachers. As a result of these reform laws (Senate Bills 148 and 1422, Bergeson), a majority of the Commission members are professional educators, and the agency is responsible for establishing acceptable levels of quality in teacher preparation and acceptable levels of competence in beginning teachers. To implement the reform statutes, the Commission is developing new standards and other policies collaboratively with representatives of postsecondary institutions and statewide leaders of the education profession.

To ensure that future teachers of art have the finest possible education, the Commission decided to establish a panel of experts to review recent developments in art education and to recommend new standards for the academic preparation of art teachers in California. The Commission's Executive Director invited colleges, universities, professional organizations, school districts, county offices of education and other state agencies to nominate distinguished professionals to serve on this panel. After receiving nearly 100 nominations, the Executive Director appointed the Art Teacher Preparation and Assessment Advisory Panel (see page ii). These eighteen professionals were selected for their expertise in art education, their effectiveness as teachers and professors of art, and their leadership in the art education community. The panel was also selected to represent the diversity of California educators, and included art teachers and curriculum specialists as well as university professors and administrators. The panel met on several occasions from 1991 through 1993 to discuss, draft and develop the standards in this handbook. The Commission is grateful to the panelists for their conscientious work in addressing many complex issues related to excellence in the subject matter preparation of art teachers.

The Art Teaching Credential

The Single Subject Teaching Credential in Art authorizes an individual to teach visual art classes in departmentalized settings. The holders of this credential may teach at any grade level, and may serve as art specialists in elementary schools, but the majority of departmentalized art classes occur in grades seven through twelve.

An applicant for a Single Subject Teaching Credential must demonstrate subject matter competence in one of two ways. The applicant may earn a passing score on a subject matter examination that has been adopted by the Commission. Alternatively, the prospective teacher may complete a subject matter preparation program that has been approved by the Commission (Education Code Sections 44280 and 44310). Regionally accredited colleges and universities that wish to offer subject matter programs for prospective teachers must submit those programs to the Commission for approval.

In California, subject matter preparation programs for prospective teachers are not the same as undergraduate degree programs. Postsecondary institutions govern academic programs that lead to the award of degrees, including baccalaureate degrees in art. The Commission sets standards for academic programs that lead to the issuance of credentials, including the Single Subject Teaching Credential in Art. An applicant for a teaching credential must have earned a Bachelor's degree from an accredited institution, but the degree may be in a subject other than the one to appear on the credential. Similarly, degree programs for undergraduate students in art may or may not fulfill the Commission's standards for subject matter preparation. Completing a subject matter program that satisfies the standards enables a candidate to qualify for the Single Subject Credential in Art.

The Commission asked the Art Teacher Preparation and Assessment Advisory Panel to create new standards of program quality and effectiveness that could be used to review and approve subject matter preparation programs. The Commission requested the development of standards to emphasize the knowledge, skills and perspectives that teachers must have learned in order to be effective in teaching the subjects that are most commonly included in art courses in the public schools of California.

Standards of Program Quality and Effectiveness

In recent years the Commission has thoroughly redesigned its policies regarding the preparation of education professionals and the review of preparation programs in colleges and universities. In initiating these reforms, the Commission embraced the following principles or premises regarding the governance of educator preparation programs. The Commission asked the Art Teacher Preparation and Assessment Advisory Panel to apply these general principles to the task of creating standards for subject matter programs in art.

- (1) *The status of teacher preparation programs in colleges and universities should be determined on the basis of standards that relate to significant aspects of the quality of those programs.* Program quality may depend on the presence or absence of specified features of programs, so some standards require the presence or absence of these features. It is more common, however, for the quality of educational programs to depend on *how well* the program's features have been designed and implemented in practice. For this reason, most of the Commission's program standards define levels of quality in program features.

- (2) *There are many ways in which a teacher preparation program can be excellent.* Different programs are planned and implemented differently, and are acceptable if they are planned and implemented well. The Commission's standards are intended to differentiate between good and poor programs. The standards do not require all programs to be alike, except in their quality, which assumes different forms in different environments.
- (3) *The curriculum of teacher education plays a central role in a program's quality.* The Commission adopts curriculum standards that attend to the most significant aspects of knowledge and competence. The standards do not prescribe particular configurations of courses, or particular ways of organizing content in courses, unless professionals on an advisory panel have determined that such configurations are essential for a good curriculum. Similarly, curriculum standards do not assign unit values to particular domains of study unless there is a professional consensus that it is essential for the Commission's standards to do so. Curriculum standards for art teacher preparation are Standards 1 through 11 in this manual.
- (4) *Teacher education programs should prepare candidates to teach the public school curriculum effectively.* The Commission asked the Art Advisory Panel to examine and discuss the *Visual and Performing Arts Framework for California Public Schools*, as well as other state curriculum policies in art education. The major themes and emphases of subject matter programs for teachers must be congruent with the major strands and goals of the school curriculum. It is also important for future teachers to be in a position to *improve* the school curriculum on the basis of new developments in the scholarly disciplines, and in response to changes in student populations and community needs. However, it is indispensable that the Commission's standards give emphasis to the subjects and topics that are most commonly taught in public schools.
- (5) In California's public schools, *the student population is so diverse that the preparation of educators to teach culturally diverse students cannot be the exclusive responsibility of professional preparation programs in schools of education.* This preparation must begin early in the collegiate experience of prospective teachers. The Commission expects subject matter preparation programs to contribute to this preparation, and asked the Art Advisory Panel to recommend an appropriate program standard. The panel concurred with this request and recommended Standard 10 in Part 2 of this handbook.
- (6) *The curriculum of a teacher education program should be based on an explicit statement of purpose and philosophy. An excellent program also includes student services and policies such as advisement services and admission policies.* These components of teacher preparation contribute significantly to its quality; they make the program more than a collection of courses. The Commission asked the Art Advisory Panel to include standards related to (a) the philosophy and purpose of art teacher preparation and (b) significant, non-curricular components of teacher preparation, to complement the curriculum standards. Art Standards 1 and 12 through 15 are consistent with these policies of the Commission.

- (7) *The assessment of each student's attainments in a teacher education program is a significant responsibility of the institution that offers the program.* This assessment should go beyond a review of transcripts to verify that acceptable grades have been earned in required and elective courses. The specific form, content and methodology of the assessment should be determined by the institution. In each credential category, the Commission's standards attend to the overall quality of institutional assessments of students in programs. Standard 14 in this document is an assessment standard in art teacher preparation.
- (8) *The Commission's standards of program quality allow quality to assume different forms in different environments.* The Commission did not ask the advisory panel to define all of the acceptable ways in which programs could satisfy a quality standard. The standards should define *how well* programs must be designed and implemented; they must not define specifically and precisely *how* programs should be designed or implemented.
- (9) *The Commission's standards of program quality are roughly equivalent in breadth and importance.* Each standard is accompanied by a rationale that states briefly why the standard is important to the quality of teacher education. The standards should be written in clear, plain terms that are widely understood.
- (10) *The Commission assists in the interpretation of the standards by identifying the important factors that should be considered when a program's quality is judged.* The Commission's adopted standards of program quality are mandatory; each program must satisfy each standard. "Factors to Consider" are not mandatory in the same sense, however. These factors suggest the types of questions that program reviewers ask, and the types of evidence they will assemble and consider, when they judge whether a standard is met. Factors to consider are not "mini-standards" that programs must "meet." The Commission expects reviewers to weigh the strengths and weaknesses of a program as they determine whether a program meets a standard. The Commission does not expect every program to be excellent in relation to every factor that could be considered.
- (11) *Whether a particular program fulfills the Commission's standards is a judgment that is made by professionals who have been trained in interpreting the standards.* Neither the Commission nor its professional staff make these judgments without relying on subject matter experts who are trained in program review and evaluation. The review process is designed to ensure that subject matter programs fulfill the Commission's standards initially and over the course of time.

The Commission fulfills one of its responsibilities to the public and the profession by adopting and implementing standards of program quality and effectiveness. While assuring the public that educator preparation is excellent, the Commission respects the considered judgments of educational institutions and professional educators, and holds educators accountable for excellence. The premises and principles outlined above reflect the Commission's approach to fulfilling its responsibilities under the law.

Analysis and Adoption of the Art Program Standards

Over the course of two years, the Art Teacher Preparation and Assessment Advisory Panel drafted the program quality standards and a set of preconditions for program approval. Meeting in public, the Commission then reviewed and discussed the draft standards and preconditions, as well as a draft plan for implementing the standards. The Commission distributed the draft standards, preconditions and implementation plan to art educators throughout California, with a request for comments and suggestions. The draft standards and other policy proposals were forwarded to:

- Academic administrators of California colleges and universities;
- Chairpersons of Art Departments in colleges and universities;
- Deans of Education in California colleges and universities;
- Presidents of professional associations of art teachers;
- Superintendents of county offices of education in California;
- Superintendents of school districts in California; and
- Art professors, teachers and specialists who asked for the draft document.

The Commission asked county and district superintendents to forward the draft policies to art teachers and curriculum specialists for their analysis and comments.

After allowing a period for public comments, the Commission's professional staff compiled the responses to each standard and precondition, as well as comments about the implementation plan, which were reviewed thoroughly by the Advisory Panel. The panel exercised its discretion in responding to the suggestions, and made several significant changes in the draft standards and preconditions. On March 3, 1994, the Advisory Panel presented the completed standards, preconditions and implementation plan to the Commission, which adopted them on March 4, 1994.

New Performance Assessment Implemented in Art

Since 1970, many applicants have qualified for the Single Subject Credential in Art by passing a standardized exam that was adopted by the Commission: the National Teachers Examination in Art. These prospective teachers of art qualified for credentials without completing programs of subject matter study that were approved by the Commission. In 1987 the Commission completed an exhaustive study of the validity of the National Teacher Examination in Art. Based on the results of this research, the Commission asked the Art Teacher Preparation and Assessment Advisory Panel to develop new specifications for assessing the subject matter competence of future teachers of art.

The Commission asked the Advisory Panel to design a subject matter assessment that would be as parallel and equivalent as possible with the new subject matter program standards in this handbook. The panel developed specifications and model questions for a new exam that assesses the ability to discuss major artworks critically and write about significant issues in art and artmaking. The Commission disseminated the panel's draft specifications to several hundred art teachers, professors and curriculum specialists throughout California. Following an extensive review of the draft specifications, the panel made several revisions and the completed specifications were adopted by the Commission.

The Commission awarded a contract to Educational Testing Service (ETS) to develop a new Content Area Performance Assessment in Art that would match the Advisory Panel's specifications. On four occasions this new assessment was pilot-tested and field-tested throughout California. Following each test, the panel examined the participants' responses and revised the assessment questions. The panel also developed detailed criteria for scoring candidates' responses, which were also field-tested in practice. In March, 1992, the Commission adopted a plan for implementing the Content Area Performance Assessment (CAPA) in Art, and in July, 1992, the Commission adopted a passing standard on this new assessment. After the first administration of the new assessment, the Commission re-examined its passing standard in terms of its impact on examinees.

Since November, 1992, candidates who seek to qualify for the Single Subject Credential in Art by examination have been required to pass the National Teacher Examination in Art *plus* the new two-hour assessment in which they discuss major artworks critically and write about significant issues in art and artmaking. Meanwhile, the Advisory Panel also completed additional specifications for a new multiple-choice examination of knowledge of art. In October, 1994, the Commission invited leading test-development firms to submit proposals for a new exam to replace the National Teacher Examination in Art. The Commission intends to implement this new exam beginning in November, 1995, when candidates who seek to qualify for credentials by examination will be required to pass it and the CAPA in Art.

The Commission's new specifications for the assessment of subject matter knowledge and competence are included in this handbook (pp. 33-36) to serve as a resource in the design and evaluation of subject matter programs for future teachers of art.

Standards for Professional Teacher Preparation Programs

The effectiveness of art education in California schools does not depend entirely on the subject matter preparation of art teachers. Another critical factor is the teacher's ability to *teach* art. To address the *pedagogical* knowledge and effectiveness of art teachers, the Commission adopted and implemented *Standards of Program Quality and Effectiveness for Professional Teacher Preparation Programs*. These thirty-two standards define levels of quality and effectiveness that the Commission expects of pedagogical preparation programs that prospective teachers of art are required to complete in schools of education. These standards originated in Commission-sponsored research as well as the published literature on teacher education and teacher effectiveness. Approximately 1,500 educators from all levels of public and private education participated in developing the standards during a two-year period of dialogue and advice. The standards are now the basis for determining the status of professional preparation programs for Single Subject Teaching Credentials in California colleges and universities. The Commission also adopted special standards for teachers who intend to teach students with limited English skills in the schools. The standards in this handbook have been prepared for subject matter programs, and are designed to complement the Commission's existing standards for programs of pedagogical preparation.

Subject Matter Standards for Prospective Elementary School Teachers

In the curriculum of art, elementary teachers are expected to establish foundations of knowledge, skills and attitudes that young students need in order to succeed in more advanced classes in secondary schools. To address the preparation of future classroom teachers in elementary schools, the Commission appointed an advisory panel to develop new *Standards of Program Quality for the Subject Matter Preparation of Elementary Teachers*. Following a thorough process of research, development and consultation, the Commission adopted these standards, which relate to (1) the broad range of subjects (including art) that elementary teachers must learn, and (2) the essential features and qualities of programs offered in liberal arts departments. The Commission appointed and trained two professional review panels, which have examined 72 subject matter programs for prospective elementary teachers, and have recommended 62 of these programs for approval by the Commission. As a result of this reform initiative, approximately 25,000 prospective elementary teachers are now enrolled in undergraduate programs that meet high standards of quality for subject matter preparation across a broad range of disciplines, including art.

Overview of the Art Standards Handbook

This introduction to the handbook concludes with a statement by the Art Advisory Panel regarding the nature of art teaching and the preparation of art teachers. Then Part 2 of the handbook includes the fifteen basic standards for art, and the Advisory Panel's *Specifications for the Subject Matter Knowledge and Competence of Prospective Teachers of Art*. Finally, Part 3 of the handbook provides information about implementation of the new standards in California colleges and universities.

Contributions of the Art Advisory Panel

The Commission on Teacher Credentialing is indebted to the Art Teacher Preparation and Assessment Advisory Panel for the successful creation of *Standards of Program Quality and Effectiveness for the Subject Matter Preparation of Art Teachers*. The Commission believes strongly that the panel's standards will improve the teaching and learning of art in public schools.

Request for Assistance from Handbook Users

The Commission periodically reviews its policies, in part on the basis of responses from colleges, universities, school districts, county offices, professional organizations and individual professionals. The Commission welcomes all comments about the standards and information in this handbook, which should be addressed to:

Commission on Teacher Credentialing
Professional Services Division
1812 Ninth Street
Sacramento, California 95814-7000

Art Teaching and Teacher Preparation: Introduction by the Art Advisory Panel

Subject matter preparation programs in art provide students with sound academic and studio preparation in art. The aims of programs, aligned with the directions established by the *Visual and Performing Arts Framework for California Public Schools, Kindergarten through Grade Twelve*, focus upon learnings in creative expression, art criticism, art heritage, and aesthetics.

Making and responding to art are essential human activities. Central to art programs are opportunities for students to acquire skills and abilities to express ideas, values, and feelings through visual form. The production of artworks serves as a way of learning and provides a means of experiencing the creative process. The study of art heritage of past and present cultures from around the world enables students to gain appreciation and understanding of their own heritage and other cultures. Art criticism is the vehicle by which meanings in artworks are perceived and understood and is one of the models of inquiry for art education. Aesthetics deals with intellectual processes involved with the investigation of truth and beauty in human experiences.

Current conceptions of art education have been built from a diverse set of historical approaches. Formal art instruction in schools in the United States began early in the nineteenth century as "practical" studies in private academies, evolving into programs designed to prepare students for careers in industrial design and illustration to meet national needs. At the turn of the century, two new directions appeared. One focused upon the arts and crafts as vocations and the other upon art appreciation as a means of developing character.

In the nineteen twenties and thirties, revolutions in ways of thinking about art and about children converged to produce still another approach to art education, creative self-expression. The forties and fifties brought a further narrowing of focus upon experimentation and improvisation with media, paired with increased concern for the nurture of children's abilities to express themselves through art.

In the late fifties and early sixties, Russian achievements in space pointed to a need to make sweeping changes in American education. Debate over key concepts in art and art heritage paired with what seemed to be systematic efforts to insure the fostering of creative thinking began to dictate approaches to art education which focused on child development. Programs evolved which centered upon art as well as individual development through art. In the sixties, personal development, adornment, art as important in daily life, environmental awareness and other issues filtered into program planning.

During the seventies and eighties, introduction of new requirements in the public school curriculum threatened the position of art education. Nationwide, this trend prompted responses including *Coming to Our Senses* (Rockefeller), and *Toward Civilization* (National Endowment for the Arts). Legislatures across the country, including California, responded by instituting high school graduation requirements in the arts. The University of California expanded its list of acceptable entrance requirements to include art, the California State University instituted of a year of visual or performing arts as an entrance requirement, and the legislature appropriated funds to establish the California Arts Project.

As we move toward a new century, art programs are beginning to establish balances among a number of concerns: the development of students as well-rounded, whole, creative individuals; the importance of providing access to knowledge and skills through balanced, sequential programs; a focus on developing aesthetic literacy; the introduction of students to careers in the visual arts; and the need to provide instruction in the arts for all children, all ages and from a wide set of diverse groups.

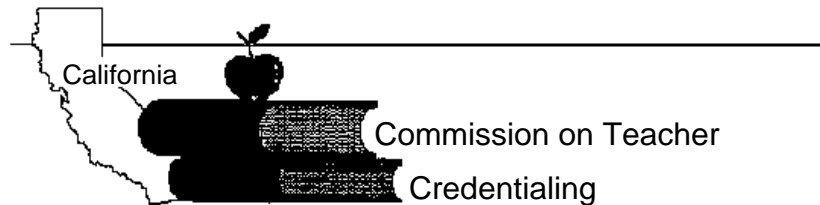
The challenges faced by art educators in this decade and for the new century include this need to use art as a focus for understanding our arts and our diversity into new forms for art education. Careful consideration of these challenges in light of the history of, and the theoretical development of art education, forms the basis for the standards for art teacher preparation detailed in this document.

Art subject matter programs should provide experiences and pedagogical examples that enable prospective teachers to make informed decisions about their careers, and to understand a variety of ways to teach the arts to students from diverse language, ethnic and cultural groups. In this context, prospective teachers should be expected to observe outstanding art teachers and university faculty using a variety of approaches to teach the content of the various art disciplines. Candidates should observe the ways in which the content of art is organized and delivered, and they need opportunities to reflect on their individual learning styles and those of others.

Effective subject matter preparation programs have a distinct structure that includes excellent coordination, student advising and support services for students and prospective students. These programs also utilize the advice of faculty from teacher education and other academic disciplines, as well as that of public school teachers and administrators. Excellent programs for future teachers of art also include effective evaluation methods to ensure that prospective teachers attain essential levels of subject matter competence.

Part 2

Standards of Program Quality and Effectiveness in Art



Definitions of Key Terms

Standard

A "standard" is a statement of program quality that must be fulfilled for initial or continued approval of a subject matter program by the Commission. In each standard, the Commission has described an acceptable level of quality in a significant aspect of art teacher preparation. The Commission determines whether a program satisfies a standard on the basis of an intensive review of all available information related to the standard by a review panel whose members (1) have expertise in art teacher preparation, (2) have been trained in the consistent application of the standards, and (3) submit a recommendation to the Commission regarding program approval.

The Commission's adopted Standards of Program Quality and Effectiveness for Subject Matter Programs in Art begin on page 17 of this handbook. The Commission's authority to establish and implement the standards derives from Section 44259 (b) (5) of the California Education Code.

Factors to Consider

"Factors to Consider" guide program review panels in judging the quality of a program in relation to a standard. Within the scope of a standard, each factor defines a dimension along which programs vary in quality. The factors identify the dimensions of program quality that the Commission considers to be important. To enable a program review panel to understand a program fully, a college or university may identify additional quality factors, and may show how the program fulfills these added indicators of quality. In determining whether a program fulfills a given standard, the Commission expects the review panel to consider all of the related quality factors in conjunction with each other. In considering the several quality factors for a standard, excellence on one factor compensates for less attention to another indicator by the institution. For subject matter programs in art, the adopted Factors to Consider begin on page 17.

Precondition

A "precondition" is a requirement for initial and continued program approval that is based on California state laws or administrative regulations. Unlike standards, preconditions specify requirements for program compliance, not program quality. The Commission determines whether a program complies with the adopted preconditions on the basis of a program document provided by the college or university. In the program review sequence, a program that meets all preconditions is eligible for a more intensive review to determine if the program's quality satisfies the Commission's standards. Preconditions for the approval of subject matter programs in art are on page 16. Details regarding the program review sequence are on pages 45-53.

Preconditions for the Approval of Subject Matter Programs in Art

To be approved by the Commission, a Subject Matter Program in Art must comply with the following preconditions, which are based on California Administrative Code Sections 80085.1 and 80086. The Commission's statutory authority to establish and enforce the Preconditions is based on Sections 44259 and 44310 through 44312 of the California Education Code.

- (1) Each Program of Subject Matter Preparation for the Single Subject Teaching Credential in Art shall include (a) at least 30 semester units (or 45 quarter units) of core coursework in art subjects and related subjects that are commonly taught in departmentalized classes in California public schools, and (b) a minimum of 15 semester units (or 22 quarter units) of coursework that provides breadth and perspective to supplement the essential core of the program. These two requirements are elaborated in Preconditions 2 and 3 below.
- (2) The basic core of the program shall include coursework in (or directly related to) subjects that are commonly taught in departmentalized classes of art and related subjects in the public schools, including coursework in art, art history, crafts, ceramics, design, painting and drawing.

In addition to describing how a program meets each standard of program quality in this handbook, the program document by an institution shall include a listing and catalog description of all courses that constitute the basic core of the program. Institutions shall have flexibility to define the core in terms of specifically required coursework or elective courses related to each commonly taught subject. Institutions may also determine whether the core consists of one or more distinct courses for each commonly taught subject or courses offering integrated coverage of these subjects.

- (3) Additional coursework in the program shall be designed to provide breadth and perspective to supplement the essential core of the program.

A program document shall include a listing and catalog description of all courses that are offered for the purposes of breadth and perspective. Institutions may define this program component in terms of required or elective coursework.

Coursework offered by any appropriate department(s) of a regionally accredited institution may satisfy the preconditions and standards in this handbook.

Standards of Program Quality and Effectiveness

Category I: Curriculum and Content of the Program

Standard 1: Program Philosophy and Purpose

The subject matter preparation program in art is based on an explicit statement of program philosophy that expresses its purpose, design and desired outcomes, and defines the institution's concept of a well-prepared teacher of the visual arts. The program philosophy, design and desired outcomes are appropriate for preparing students to teach the visual arts in California schools.

Rationale for Standard 1

To insure that a subject matter program is appropriate for prospective teachers, it must have an explicit statement of philosophy that expresses the institution's concept of a well-prepared teacher of the subject. This statement provides direction for program design and it assists the faculty in identifying program needs and emphases, developing course sequences and conducting program reviews. The philosophy statement also informs students of the basis for program design, and communicates the institution's aims to school districts, prospective faculty members and the public. The responsiveness of a program's philosophy, design and desired outcomes to the contemporary conditions of California schools are critical aspects of its quality.

Factors to Consider

When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:

- The program philosophy, design and desired outcomes are collectively developed by participating faculty; reflect an awareness of recent paradigms and research in the disciplines of art and art education; and are consistent with each other.
- The program philosophy is consistent with the major themes and emphases of the California State Curriculum Framework, other state curriculum documents, and nationally adopted guidelines for teaching the visual arts.
- The statement of program philosophy shows a clear awareness of the preparation that candidates need in order to teach art effectively among diverse students in California schools.
- Expected program outcomes for students are defined clearly so student assessments and program reviews can be aligned appropriately with the program's goals in art.
- The institution periodically reviews and reconsiders the program philosophy, design and intended outcomes in light of recent developments in the discipline, nationally accepted standards and recommendations, and the needs of public schools.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

Standard 2

Creative Expression

The program requires that all students participate in the production of art that reflects significant individual experiences and that moves them toward professional levels of proficiency, involving depth of competence in at least one area as well as breadth of competence in several other areas.

Rationale for Standard 2

Making art is an essential human activity used to express ideas, values, and feelings. Production of original artworks serves as a way of learning and provides a means of experiencing the creative process. The creative process in art is a major way in which people transform perceptions of experience into useable concepts about life. Not all people can use the same media to do this. Teachers of art therefore must be adept in several art media in order to structure meaningful art production experiences for all their students.

Factors to Consider

When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:

- Students have experiences in creative expression that encourage problem solving, divergent thinking and utilization of the formal and expressive qualities of art.
- Students are involved in creating their own art, concentrating on individually held ideas and feelings as well as general themes, and then on integrating those ideas with all that has already been learned about the visual arts.
- Students are required to take courses that allow for the development and demonstration of competencies in two- and three-dimensional areas. These are traditionally taught in both studio and design oriented classes. Students need to develop a depth of competence in at least one area and a working knowledge in each of the other areas. The eight major areas in the visual arts (with exemplars) are:

Drawing	- Pencil, charcoal, pen/brush and ink, chalk, pastels, conte
Painting	- Oil, watercolor, acrylics
Printmaking	- Intaglio (etching, engraving, drypoint), lithography, serigraphy (silkscreen), relief printmaking (lino, wood, collagraph), and monoprints
Sculpture	- Wood, stone, metal, fiber, clay, plastic
Ceramics	- Clay (hand-built and wheel thrown) and glazes
Crafts/Jewelry	- Crafts such as stained glass, mosaics, fiber, and papermaking; jewelry such as clay, metal, and plastic
Technology/Media	- Computer graphics, video, film, photography, and other newer forms applied to making art
New Art Forms	- Performance, installation, environmental, earthworks, site work

Standard 2: Creative Expression (Continued)

Factors to Consider (Continued)

- Students are involved in producing art within the context of historically established precedents, and they are able to demonstrate an understanding of concepts about art as they conceptualize experience visually and utilize sophisticated vocabulary to articulate this knowledge.
- The program is organized sequentially and focuses on content in art while incorporating the development of technical skills and knowledge of safety issues through both study and practice.
- Students are involved in evaluating their own artworks and those of their peers both orally and in writing.
- The program's procedures for assessment of subject matter competence in art include the examination of portfolios that reflect the student's skills in creative expression.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

Standard 3

Art Criticism

The program requires that all students develop the ability to make use of the writings of art critics, and the ability to practice art criticism in written and oral responses to their own works and to art works from diverse cultures.

Rationale for Standard 3

Art criticism is the vehicle by which meaning in artworks is perceived and understood. The study and use of art criticism is an integral aspect of literacy in the visual arts. Reaching a sophisticated level of ability in art criticism involves being able to discriminate the details of a work of art, establish relationships between and among the details, comprehend the meaning contained in the works and relate that meaning to their own professional and personal lives.

Factors to Consider

When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:

- Students examine meaning in works of art, both orally and in writing, in the context of:
 - (1) works of art from around the world that embody meaning in various ways;
 - (2) works of art from different time periods that embody meaning in various ways;
 - (3) works of art that reflect, within a time and society, individual ways of embodying meaning in artworks; and
 - (4) works of art that reflect newer forms along with the traditional forms.
- Students are required to lead others in the critical evaluation of works of art.
- Students demonstrate an understanding of developmental factors that affect the abilities and readiness of children and adolescents to engage in art criticism.
- Students are familiar with means for locating and utilizing various sites where art is presented, such as in museums, galleries, alternative spaces, and public places.
- Students demonstrate skills in locating and using contemporary works of criticism that are written for diverse audiences, such as those that appear in newspapers, journals, and the media.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

Standard 4

Art Heritage

The program requires study of visual arts heritage. This study focuses on diverse cultural and historical contexts for art, including the functions of art and the roles of artists in society.

Rationale for Standard 4

Human beings need to understand where they have been in order to understand where they are and to envision where they might go. Human history and visions for the future are embodied in works of art. Through the study of visual arts heritage one gains insights into oneself and the human condition and the process of cultural transmission across time. Teachers of art need to study art heritage of past and present cultures from around the world to enable their students to gain appreciation and understanding of their own heritage and other cultures.

Factors to Consider

When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:

- Students learn a concept that defines culture as the shared values, attitudes and beliefs of particular groups of people.
- The program includes a focus on the roles art plays in reflecting, recording, and shaping history, as well as on the social, political and economic factors that have influenced art.
- Students are required to relate knowledge gained through visual arts heritage with knowledge gained through the study of history in other subject areas.
- Students gain knowledge of historical and cultural methodologies and strategies of inquiry in the visual arts.
- Students explore interactions between art and artists within the dynamics of culture and time.
- Students make use of knowledge acquired through art heritage to draw inferences and explore alternatives for personal growth.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

Standard 5

Aesthetics

The program requires students to study, develop and apply aesthetic theories to art and generalize these theories to life experiences.

Rationale for Standard 5

Aesthetics involves the intellectual process of deriving truth and beauty from human experience. Aestheticians derive theories from multiple points of view, especially those of artists, art historians, and art critics. Visual aesthetic literacy implies that people can apply aesthetics to producing art, criticizing art, studying art and can generalize this knowledge to life. Teachers of art also must understand how the diversity of global cultural aesthetics affect human development.

Factors to Consider

When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:

- Students are required to study major philosophies of art throughout the world.
- Students develop a sound philosophy of art within the context of crosscultural aesthetic theories.
- Students engage in aesthetic inquiry as a significant way of understanding visual perception and concept formation.
- Students develop an openness to various aesthetic attitudes along with a willingness to reflect on and question aesthetic theories.
- Students develop an understanding of the nature of aesthetic experience and its relationship to improving the quality of life.
- Students have opportunities to explore aesthetic theory in other disciplines, such as behavioral and social psychology and anthropology.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

Standard 6

Relationships Among the Visual Arts Components

The program requires that students develop abilities to identify and expand on associations among the areas of creative expression, art criticism, art heritage, and aesthetics.

Rationale for Standard 6

Since knowledge in any one of the four areas, creative expression, art criticism, art heritage, and aesthetics, informs performance in each of the other three, the quality of one's work in the visual art depends in part on knowledge of all four areas. In order to perform their teaching tasks effectively, the art graduate needs to know about the areas of creative expression, art criticism, art heritage, and aesthetics. The inclusion of these components in the subject matter preparation allows the visual arts teacher to develop aesthetically responsive, literate, and creative students with a life-long interest and involvement in the arts.

Factors to Consider

When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:

- Students are required to study all four visual arts areas in ways that relate major content themes and ideas across the areas.
- Students engage in research and articulate relationships among the areas of study, both orally and in writing.
- Students recognize and value each of the four areas of study and their contributions to the overall study of art.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

Standard 7

Relationships Among the Visual Arts and Other Academic Disciplines

In the program, each student develops abilities to identify and expand upon associations among the visual arts and other academic disciplines.

Rationale for Standard 7

Art exists as an integrated aspect of human experience. The effective art teacher is able to place knowledge from the discipline of art into the larger context of concepts about the world as described by disciplines such as the sciences, history, and the language arts as well as the performing arts and humanities.

Factors to Consider

When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:

- Students are exposed to the components of creative expression, art criticism, art heritage and aesthetics in ways that develop inter-relationships with other academic disciplines.
- Art faculty members work with faculty in other disciplines to promote student understanding of inter-relationships with other academic disciplines.
- Students may be involved in inter-disciplinary courses taught by art faculty and faculty from one or more other disciplines.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

Standard 8

The Role of Art in Child and Adolescent Development

The program requires each student to acquire knowledge about relationships between art and the development of children and adolescents.

Rationale for Standard 8

The effectiveness of all teachers depends, in part, on their understanding of the developmental characteristics of the students they teach. It is also essential that future art teachers understand the unique contributions that art can make to development of people of all ages, including themselves. In the course of a prospective teacher's subject matter preparation, the study of human development in art provides unique perspectives from which to consider and understand art.

Factors to Consider

When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:

- Students are required to study affective, cognitive, linguistic, psychomotor and social factors in artistic development, including various ways in which children, adolescents, and adults learn art.
- Students are required to study how culture, ethnicity, language and the arts affect the ways in which children, adolescents and adults perceive, understand and respond to ideas and visual information.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

Standard 9

Histories and Theories of Art Education

The program introduces each student to the history and theories of art education, fosters eclectic perspectives regarding art education philosophies and purposes, and emphasizes the importance of the cultural backgrounds and developmental levels of art learners.

Rationale for Standard 9

Every discipline has a history and underlying theories which must be part of the academic program. All students, not just those preparing to be teachers, ought to understand the history of how art has been taught and rationales for those practices. This will enable teachers to develop curricula for their students within a context of theories and practices.

Factors to Consider

When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:

- Students in the program encounter a variety of appropriate strategies for teaching the visual arts effectively, such as creative explorations, small collaborative groups, peer instruction, reviews of art in museums, galleries and other public places, technology-based instruction, lectures, and whole class discussions facilitated by students as well as the faculty.
- Students in the program experience a variety of appropriate strategies for assessing student progress and accomplishments in learning the visual arts, such as portfolio reviews, critical analyses, interviews, group and individual performance tasks, research exercises, and essays about aesthetics and art heritage.
- Students observe children (at various developmental levels) at work in the arts.
- Students observe and participate in a variety of approaches to the assessment of children's progress and levels of achievement in the arts.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

Standard 10

Diversity and Equity in the Program

Each student in the art preparation program acquires knowledge, understanding and appreciation of the perspectives and contributions of diverse cultural, ethnic and gender groups to the visual arts. The program promotes educational equity by utilizing instructional, advisement and curricular practices that offer equal access to program content and career options for all students.

Rationale for Standard 10

Students who attend California schools are increasingly diverse. They live in a society that has benefited from the perspectives and contributions of men and women from many cultural and ethnic groups. Prospective teachers must understand and appreciate the cultural perspectives and academic contributions of these groups. They must also be aware of barriers to academic participation and success, and must experience equitable practices of education during their preparation.

Factors to Consider

When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:

- The program provides knowledge and enhances understanding and appreciation of the cultural dimensions and context of the visual arts and artistic expression.
- Each student learns about the contributions of diverse cultural, ethnic and gender groups to the visual arts within the United States and in other regions/nations.
- Students examine ways in which the historic development of the visual arts and art education have affected different cultural, ethnic, gender and handicapped groups.
- Coursework in the program fosters understanding, respect and appreciation of human differences, including cultural, ethnic, gender and language variations.
- In the course of the program, students experience classroom practices and use instructional materials that promote educational equity among diverse learners.
- The program includes faculty role models from diverse cultural and ethnic groups, men and women, and individuals with exceptional needs.
- The program includes faculty who are concerned about and sensitive to diverse cultural and ethnic groups, men, women, and individuals with exceptional needs.
- The institution encourages diverse men and women students to enter and complete the subject matter program and to pursue careers in art education.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

Standard 11

Uses of Technology

Each student in the program examines and learns how to use forms of technology in the arts, including innovations that are appropriate for the study of art.

Rationale for Standard 11

New uses of technology lead to significant changes in knowledge. Art forms reflect those changes. School curricula must also reflect these changes. Art teachers must be prepared in the uses of technology if their students are to understand how technology, expression and meaning are inter-related. Prospective teachers need to be able to assess the appropriateness of incorporating new technologies in their work.

Factors to Consider

When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:

- Students are exposed to computers and other technologies that are used as effective means of communication in the arts and instruction in the program.
- Students in the program learn to use appropriate technological tools to create images and to study aesthetics, art criticism and arts heritage.
- Students learn to determine the relevance of particular technologies for specific expressions in art.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

Category II: Essential Features of Program Quality

Standard 12: Coordination of the Program

The art program is coordinated effectively by one or more persons who are responsible for program planning, implementation and review.

Rationale for Standard 12

The accomplishments of students in a subject matter preparation program depend in part on the effective coordination of the program by responsible members of the institution's administrative staff and/or academic faculty. For students to become competent in the subjects they will teach, all aspects of their subject matter preparation must be planned thoughtfully, implemented conscientiously and reviewed periodically by designated individuals.

Factors to Consider

When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:

- There is effective communication and coordination among the academic program faculty; and between the faculty and local school personnel, local community colleges, and the professional education faculty.
- One or more persons are responsible for overseeing and assuring the effectiveness of student advisement and assessment in the program (refer to Standards 13 and 14), and of program review and development by the institution (refer to Standard 15).
- The institution ensures that faculty who teach courses in the art teacher preparation program have backgrounds of advanced study or professional experience and currency in the areas they teach.
- Sufficient time and resources are allocated for responsible faculty and/or staff members to coordinate all aspects of the program.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

Standard 13

Student Advisement and Support

A comprehensive and effective system of student advisement and support provides appropriate and timely program information and academic assistance to students and potential students, and gives attention to transfer students and members of groups that traditionally have been underrepresented among teachers of the visual arts.

Rationale for Standard 13

To become competent in a discipline of study, students must be informed of the institution's expectations, options and requirements; must be advised of their own progress toward academic competence; and must receive information about sources of academic and personal assistance and counseling. Advisement and support of prospective teachers are critical to the effectiveness of subject matter preparation programs, particularly for transfer students and members of groups that traditionally have been underrepresented in the discipline. In an academic environment that encourages learning and personal development, prospective teachers acquire a student-centered outlook toward education that is essential for their subsequent success in public schools.

Factors to Consider

When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:

- Advisement and support in the program are provided by qualified individuals who are assigned those responsibilities, and who are available and attentive when the services are needed.
- Advisement services include information about course equivalencies, financial aid options, admission requirements in professional preparation programs, state certification requirements, field experience placements, and career opportunities.
- Information about subject matter program purposes, options and requirements is available to prospective students and distributed to enrolled students.
- The institution encourages students to consider careers in teaching, and attempts to identify and advise interested individuals in appropriate ways.
- The institution actively seeks to recruit and retain students who are members of groups that traditionally have been underrepresented in the visual arts.
- The institution collaborates with community colleges to articulate academic coursework and to facilitate the transfer of students into the subject matter program.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

Standard 14

Assessment of Subject Matter Competence

The program uses multiple measures to assess the subject matter competence of each student formatively and summatively in relation to the content of Standards 1 through 11. Formative assessments serve as the basis for granting equivalence for coursework completed at other institutions. Each student's summative assessment is congruent in scope and content with the specific studies the student has completed in the program.

Rationale for Standard 14

An institution that offers content preparation for prospective teachers has a responsibility to verify their competence in the subject(s) to be taught. It is essential that the assessment in art use multiple measures, have formative and summative components, and be as comprehensive as Standards 1-11. Its content must be congruent with each student's core, breadth and perspective studies in the program (see Preconditions 2-3). Course grades and other course evaluations may be part of the summative assessment, but may not comprise it entirely.

Factors to Consider

When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:

- The assessment process includes a portfolio of the student's work as well as student presentations, projects, observations and interviews, in addition to oral and written examinations based on criteria established by the institution.
- The assessment encompasses the content of Standards 1 through 11, and is congruent with each student's core, breadth and perspective studies in the program.
- The assessment encompasses knowledge and competence in aesthetics, art heritage, art criticism and creative expression, consistent with Standards 2 through 6.
- The assessment process is valid, reliable, equitable, and fair, and includes provisions for student appeals.
- The assessment scope, process and criteria are clearly delineated and made available to students.
- The institution makes and retains thorough records regarding each student's performance in the assessment.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

Standard 15

Program Review and Development

The art program has a comprehensive, ongoing system of review and development that involves faculty, students and appropriate public school personnel, including art teachers, and that leads to continuing improvements in the program.

Rationale for Standard 15

The continued quality and effectiveness of subject matter preparation depends on periodic reviews and improvements of the programs. Program development and improvement should be based in part on the results of systematic, ongoing reviews that are designed for this purpose. Reviews should be thorough, and should include multiple kinds of information from diverse sources.

Factors to Consider

When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:

- Systematic and periodic reviews of the art program reexamine its philosophy, purpose, design, curriculum and intended outcomes for students (consistent with Standard 1).
- Information is collected about the program's strengths, weaknesses, and needed improvements from participants in the program, including faculty, students, recent graduates, and employers of recent graduates, and from other appropriate public school personnel, including teachers of the visual arts.
- Program development and review involves consultation among departments that participate in the program (including the Art Department and the Education Department) and includes a review of recommendations by elementary, secondary and community college educators.
- Program improvements are based on the results of periodic reviews, the implications of new developments in art and art education, the identified needs of program students and school districts in the region, and recent art curriculum policies of the State.
- Assessments of students in the program (pursuant to Standard 14) are also reviewed and used for improving the philosophy, design, curriculum and/or outcome expectations of the program.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

Specifications for the Assessment of Subject Matter Knowledge and Competence for Prospective Teachers of Art

Art Teacher Preparation and Assessment Advisory Panel Commission on Teacher Credentialing 1994

A student who seeks to earn the Single Subject Teaching Credential in Art should have a basic knowledge of creative expression, art criticism, art heritage, aesthetics, relationships among the visual arts and other academic disciplines, the role of arts in human development, and history and theories of art education. The student should also be skillful at higher-order thinking skills such as analyzing and interpreting information; comparing, contrasting and synthesizing ideas; thinking critically; and drawing sound inferences and conclusions from information that is provided or widely known.

To verify that these expectations have been attained, the Commission's standardized assessment of art competence consists of two sections: a two-hour knowledge examination and a two-hour performance assessment. For the two sections of the assessment, the Art Teacher Preparation and Assessment Advisory Panel drafted the following specifications of knowledge, skills and abilities needed by teachers of the visual arts. Adopted by the Commission, these specifications illustrate the knowledge, skills and abilities that students should acquire and develop in a subject matter program for future teachers of art.

Both the knowledge and performance sections of the assessment are based on the same content categories (see Section I below). Examinees are expected to have a command of the subject matter content that is typically studied in a discipline-based setting. In addition, they are expected to demonstrate an understanding of that content from an integrated and inter-disciplinary perspective.

Section I: Knowledge of Art

Prospective teachers of art should have a command of knowledge in seven areas, as follows, in order to pass the standardized assessment of knowledge of art.

I. Creative Expression (25%)

- Recognize and apply art elements and principles of design.
- Recognize materials, tools, and procedures; their unique or common characteristics; their standard use and maintenance; issues of safety and health.
- Recognize techniques and processes of art productions.
- Demonstrate knowledge of effects produced by the use of specific materials and tools.

Questions in the exam are drawn from the following art forms, in addition to film, video art, photography, computer art, and architecture and environmental design.

Drawing	- Pencil, charcoal, pen/brush and ink, chalk, pastels, conte.
Painting	- Oil, watercolor, acrylics.
Printmaking	- Intaglio (etching, engraving, drypoint), lithography, serigraphy (silkscreen), relief printmaking (lino, wood, collagraph), and monoprints.
Sculpture	- Wood, stone, metal, fiber, clay, plastic.
Ceramics	- Clay (hand-built and wheel thrown) and glazes.
Crafts/Jewelry	- Crafts such as stained glass, mosaics, fiber, and papermaking; jewelry such as clay, metal, and plastic.
Technology/Media	- Computer graphics, video, film, photography, and other newer forms applied to making art.
New Art Forms	- Performance, installation, environmental, earthworks, site work.

II. Art Criticism (15%)

Examine meaning and purposes in works of art in the contexts of:

- Works of art from around the world.
- Works of art from different time periods.
- Works of art which reflect, within a time and society, individual ways of embodying meaning in artworks.
- Works of art which reflect newer forms along with the traditional forms.
- Different types (theories) of art criticism.

III. Art Heritage (25%)

- Roles of the visual arts in reflecting, recording, and shaping history, as well as the social, political and economic factors which have influenced art.
- Compare the characteristics of works in the performing arts that share commonalities with the visual arts (subject matter, historical periods, or cultural context).
- Interactions between art and artists within the dynamics of culture and time.

IV. Aesthetics (15%)

- Major philosophies of art throughout the world.
- Cross-cultural aesthetic theories.
- Aesthetic theory in other disciplines, such as behavioral and social psychology and anthropology.
- Aesthetic perception and valuing throughout the world.

V. Relationships Among the Visual Arts and Other Disciplines (10%)

Identify and expand upon associations among the visual arts and the other academic disciplines such as the sciences, mathematics, history/social studies, and the language arts as well as the performing arts and humanities.

VI. Role of Arts in Human Development (5%)

The role of visual arts in the development of children and adolescents.

VII. History and Theories of Art Education (5%)

The ways in which art has been taught in the past, and rationales for art education practices and theories.

**Section II:
Content Area Performance Assessment (CAPA) in Art**

The CAPA in Art has seven questions. One question assesses each of the following:

- (1) The Content of Artworks. Analyze and discuss how the treatment of the content of an artwork is related to the content and the purpose of that artwork or analyze and describe the purpose or intent of artwork (i.e., personal expression, perceptual studies, social or political commentary, religious, utilitarian, etc.).
- (2) Global Traditions in Art, Architecture, and Design. Recognize the historical context of artworks and be able to discuss them with reference to: the roles of the artist in society; the stylistic and thematic influences of artists, architects, and movements on one another; the stylistic and thematic relationships between art and culture within one or more periods (i.e., colonialism and other forms of domination, gender discrimination, technology, and ecology); or, the transmission of cultural values through two- and three-dimensional images and forms.
- (3) Nature of Art/Aesthetics. Recognize, discuss, interpret, and analyze the works of major styles and cultures with reference to the following topics: definitions of art; the nature of aesthetic experience; meaning in art; or, aesthetics. OR

Criticism of Art. Demonstrate knowledge of the basic principles of art criticism and apply that knowledge in order to: describe, analyze, interpret, evaluate, judge, and critique artworks; describe the roles and functions of the art critic; or read, interpret, and evaluate art criticism as part of the process of applying that criticism to artwork.

The CAPA in Art also includes two twenty-five minute essays in which the examinee is expected to write about his or her artwork. Specifically:

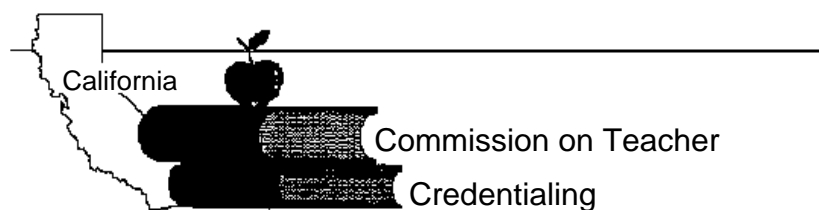
- (4) & (5) Documentation of Personal Art Making. Demonstrate the ability to create artworks and respond to questions that stimulate thinking about the artwork, the artistic concepts underlying the artwork, and the creative process involved in producing the artwork.

Finally, the CAPA includes two five-minute exercises that are both based on:

- (6) & (7) The Making of Art. Demonstrate the ability to (a) apply or transfer knowledge of basic art concepts, skills, and techniques to an art form, and (b) recognize the general steps, stages, or techniques associated with an art form.

Part 3

Implementation of Art Teaching Standards



Implementation of Program Quality Standards for Subject Matter Preparation in Art

The Program Quality Standards for Subject Matter Preparation in Art are part of a broad shift in the policies of the Commission on Teacher Credentialing related to the preparation of professional teachers and other educators in California colleges and universities. The Commission initiated this broad policy change to foster greater excellence in educator preparation, and to combine flexibility with accountability for institutions that educate prospective teachers. The success of this reform depends on the effective *implementation* of program quality standards for each credential.

Pages 39 through 42 of the handbook provide general information about the transition to program quality standards for all teaching credentials. Then the handbook offers detailed information about implementing the art standards (pp. 44-50).

Transition to Quality Standards for All Teaching Credentials

The Commission is gradually developing and implementing Standards of Program Quality and Effectiveness for all teaching credentials. The overall purpose of the standards is to provide the strongest possible assurance that future teachers will have the expertise and abilities they will need for their critically important roles and responsibilities. Among the most significant knowledge and abilities for teaching are those associated with the subjects of the school curriculum.

The Commission began to develop new standards for the subject matter preparation of teachers in 1986. That year the Commission appointed an expert advisory panel in elementary education, which developed *Standards of Program Quality for the Subject Matter Preparation of Elementary Teachers*. Following an extensive process of consultation with elementary educators, the Commission adopted the subject matter program standards for the Multiple Subject Teaching Credential. The standards have now been implemented in 62 colleges and universities, which offer a total of 72 programs.

In 1989, the Commission established expert subject matter advisory panels to develop standards for the subject matter preparation of prospective secondary teachers in English, mathematics, science and social science. The panels consisted of K-12 teachers of the subjects, public school curriculum specialists, university professors of the subjects, and other subject matter experts in California. Following extensive consultation with colleges, universities, professional organizations, and local and state education agencies, the Commission adopted the standards in 1992. In a similar manner, in 1991 the Commission established expert panels to develop subject matter standards in art, music, physical education, and languages other than English. These standards were adopted by the Commission in 1994.

In 1995, the Commission will appoint advisory panels to develop program standards in agriculture, business education, health education, home economics, and industrial technology education. Initial drafts of standards in these subjects will be distributed widely for discussion and comment before they are completed by the panels and adopted by the Commission.

Improvements in the Review of Subject Matter Programs

The last occasion when the Commission reviewed subject matter programs in art was 1983. There are relatively few similarities between the program guidelines and review procedures that were used in 1983, and the Commission's plan for implementing the new standards in this handbook. In reviewing programs according to the new standards, several major improvements are anticipated.

- (1) The *standards are much broader* than the prior guidelines for subject matter programs. The standards provide considerably *more flexibility to institutions*.
- (2) As a set, the standards are *more comprehensive* in addressing the *quality* of subject matter preparation. They provide a stronger assurance of excellent preparation.
- (3) The new Program Review Panels will conduct *more intensive reviews* that will focus on *program quality issues* rather than course titles and unit counts.
- (4) The new panels will have *more extensive training* because the standards require that they exercise more professional discretion about the *quality* of programs.
- (5) Institutional representatives will have opportunities to meet with the Review Panels to discuss questions about programs and standards. Improved communications should lead to better decisions about program quality.

Alignment of Program Standards and Performance Assessments

The Teacher Preparation and Licensing Act of 1970 established the requirement that candidates for teaching credentials verify their competence in the subjects they intend to teach. Candidates for teaching credentials may satisfy the subject matter requirement by completing approved subject matter programs or by passing subject matter assessments that have been adopted by the Commission. The Commission is concerned that the scope and content of the subject matter assessments be aligned and congruent with the program quality standards in each subject.

To achieve this alignment and congruence in art, the Commission asked the Art Advisory Panel to develop subject matter assessment specifications that would be consistent in scope and content with the program quality standards in this handbook. Following extensive discussion and review by subject matter experts throughout the state, the Commission adopted a detailed set of *Specifications for the Assessment of Subject Matter Knowledge and Competence of Prospective Teachers of Art*. These specifications, which are included in this handbook (pp. 33-36), now govern the assessment of subject matter competence among students who do not complete approved subject matter programs.

The Commission is pleased that the *Specifications* for subject matter assessments are as parallel as possible with the scope, content and rigor of the standards for subject matter programs. To strengthen the alignment between subject matter assessments and programs, college and university faculty and administrators are urged to examine the *Specifications* as a source of information about knowledge, abilities and perspectives that are important to include in subject matter programs for teachers of art.

Validity and Authenticity of Subject Matter Assessments

The Commission is also concerned that the subject matter assessments of prospective teachers address the full range of knowledge, skills and abilities needed by teachers of each subject. For fifteen years the Commission relied on subject matter examinations that consisted entirely of multiple-choice questions. In 1987-88, the Commission evaluated fifteen of these subject matter exams comprehensively. More than 400 teachers, curriculum specialists and university faculty examined the specifications of these tests, as well as the actual test questions. An analysis of the reviewers' aggregated judgments showed that (1) particular changes were needed in each multiple-choice test, and (2) each multiple-choice test should be supplemented by a *performance assessment* in the subject.

Since 1989, the Commission's subject matter advisory panels have created Content Area Performance Assessments (CAPAs) for each of ten Single Subject Credentials. The CAPAs consist of problems, questions and exercises to which examinees construct complex responses, instead of selecting an answer among four given answers. Examinees' responses are scored on the basis of specific criteria that were created by the advisory panels and are administered by subject specialists who are trained in the scoring process. Candidates for the ten Single Subject Credentials must pass a CAPA as well as a multiple-choice test of their subject matter knowledge, unless they complete an approved subject matter program. Meanwhile, for the Multiple Subject Credential, the Commission has developed and adopted a new exam (the MSAT) that consists of a Breadth of Knowledge Examination (2 hours) and a Content Skills Assessment (3 hours). By developing and adopting the CAPA and MSAT assessments, the Commission has committed itself to assessing the subject matter knowledge and competence of prospective teachers as validly and comprehensively as possible.

New Terminology for "Waiver Programs"

In 1970 the Legislature clearly regarded the successful passage of an adopted examination as the principal way to meet the subject matter requirement. However, the 1970 law also allowed candidates to complete Commission-approved subject matter programs to "waive" the examinations. Because of this terminology in the 1970 statute, subject matter programs have commonly been called *waiver programs* throughout the state.

In reality, the law established two alternative ways for prospective teachers to meet the subject matter requirement. An individual who completes an approved subject matter program is not required to pass the subject matter examination, and an individual who achieves a passing score on an adopted exam is not required to complete a subject matter program. Overall, the two options are used by approximately equal numbers of candidates for initial teaching credentials. Subject matter programs are completed by more than half of the candidates for Single Subject Credentials, but the adopted examination is the preferred route for more than half of all Multiple Subject Credential candidates.

Because of the significant efforts of the Commission and its expert advisory panels, subject matter programs and examinations are being made as parallel and equivalent to each other as possible. The term *waiver programs* does not accurately describe a group of programs that are alternatives to subject matter examinations. For this reason, the Commission uses the term *subject matter programs* instead of *waiver programs*, which is now out of date.

Ongoing Review and Approval of Subject Matter Programs

After the Commission approves subject matter programs on the basis of quality standards, the programs will be reviewed at six-year intervals, in approximately the same way as the Commission reviews professional preparation programs in California colleges and universities. Periodic reviews will be based on the Standards of Program Quality and Effectiveness. Like professional preparation programs, subject matter programs will be reviewed on-site by small teams of trained reviewers. Reviewers will obtain information about program quality from institutional documents and interviews with program faculty, administrators, students, and recent graduates. Prior to a review, the Commission will provide detailed information about the scope, methodology and potential benefits of the review, as well as other implications for the institution.

Review and Improvement of Subject Matter Standards

Beginning in 1997-98 the Commission will begin a cycle of review and reconsideration of the *Standards of Quality and Effectiveness for Subject Matter Programs in Art* and other subjects. The standards will be reviewed and reconsidered in relation to changes in academic disciplines, school curricula, and the backgrounds and needs of California students (K-12). Reviews of program standards will be based on the advice of subject matter teachers, professors and curriculum specialists. Prior to each review, the Commission will invite interested individuals and organizations to participate in it. If the Commission modifies the art standards, an amended handbook will be forwarded to each institution with an approved program.

Art Teacher Preparation: Timeline for Implementation of Standards

Dates	Steps in the Implementation of Standards
1994	The Commission adopts the Standards of Program Quality and Effectiveness that are on pages 17-32 of this handbook. The Preconditions on page 16 and this Implementation Timeline are also adopted. The Executive Director disseminates the handbook. The Commission's staff conducts regional workshops to answer questions, provide information, and assist colleges and universities.
May to July, 1995	The Commission selects, orients and trains a Program Review Panel in Art. After July 1, 1995, these qualified content experts begin to review programs in relation to the standards.
July 1, 1995	Review and approval of programs under the new standards begins. No new subject matter programs in art will be reviewed in relation to the Commission's "old" guidelines of 1983.
1995-96	Institutions may submit programs for preliminary or formal review on or after July 1, 1995. Once a "new" program is approved, all students who were not previously enrolled in the "old" program (i.e., all new students) should enroll in the new program. Students may complete an old program if they enrolled in it either (1) prior to the commencement of the new program at their campus, or (2) prior to September 1, 1996, whichever occurs first.
September 1, 1996	"Old" programs that are based on the 1983 guidelines must be superseded by new approved programs. After September 1, 1996, no new students should enroll in an old program, even if a new program in art is not yet available at the institution.
1996-97 1997-98	The Commission continues to review program proposals based on the standards and preconditions in this handbook.
September 1, 1999	The final date for candidates to complete subject matter preparation programs that were approved under the 1983 guidelines. To qualify for credentials based on an "old" program, students must (1) have entered that program prior to either (a) the implementation of a new program at their institution, or (b) September 1, 1996, whichever occurred first, and they must (2) complete the old program by September 1, 1999. Students who do not do so may qualify for credentials by passing the Commission's adopted examinations.

Implementation Timeline: Implications for Prospective Teachers

Based on the implementation plan that has been adopted by the Commission (prior page), candidates for Single Subject Credentials in Art who do not plan to pass the Commission-adopted subject matter examinations should enroll as early as feasible in subject matter programs that fulfill the standards in this handbook. After a “new” program begins at an institution, no students should enroll for the first time in an “old” program (i.e. one approved under the Commission's “old” guidelines of 1983).

Candidates who enrolled in programs that were approved on the basis of the “old” guidelines (“old” programs) may complete those programs provided that (1) they entered the old programs either before new programs were available at their institutions, or before September 1, 1996, whichever comes first, *and* (2) they complete the old programs before September 1, 1999.

Regardless of the date when new programs are implemented at an institution, no new students should enroll in an old program after September 1, 1996, even if a new program is not yet available at the institution. These students may qualify for Single Subject Teaching Credentials by passing the subject matter examinations that have been adopted for that purpose by the Commission.

Ordinarily, students are not formally “admitted” to a subject matter program on a specified date. Rather, students begin a subject matter program when they initially enroll in courses that are part of the program. The Commission offers the following clarification of the timeline on the prior page.

- (1) Students who have completed one or more courses in an old subject matter program by September 1, 1996, may complete that program and be recommended for a credential provided that these students also complete all requirements for the subject matter program (not necessarily the credential) by September 1, 1999.
- (2) Students who have not completed any courses in an old program by September 1, 1996, should be advised that after that date they should not take courses that are part of the old program (unless those courses are also a part of a new program). Instead, they should enroll in courses that are part of the new program. In many cases, the two programs will have some courses in common.
- (3) It may be necessary for some students to enroll in “new program courses” prior to the approval of the new program. Institutions may recommend these students for Single Subject Teaching Credentials even if the students have completed part of a new program prior to Commission approval of that program.

Once the Commission approves a new subject matter program, students who have already taken courses that are part of that program may continue to take courses in the program and complete the program even though they started taking courses before the program was approved by the Commission. Because of the flexibility of this policy, institutions should not expect to see any change in the September 1, 1996, date for the implementation of subject matter programs under the standards in this handbook.

Implementation Timeline Diagram

July 1995

Colleges and universities may begin to present program proposals for review by the Commission's Subject Matter Program Review Panel.

1995-96

Once a program is approved under the standards, students who were not previously enrolled in the old program should enroll in the new program.

September 1, 1996

After this date, no new students should enroll in an old program, even if a new program in art is not yet available at the institution.

1996-97 and 1997-98

The Commission will continue to review program proposals. Prior to the approval of new programs, students may enroll in "new program courses" that meet the standards.

September 1, 1999

Final date for candidates to complete subject matter programs that were approved under the Commission's old guidelines (adopted in 1983).

Implementation Handbook: Review and Approval of Subject Matter Programs in Art

A regionally accredited institution of postsecondary education that would like to offer (or continue to offer) a Program of Subject Matter Preparation for the Single Subject Credential in Art may present a program proposal that responds to the standards and preconditions in this handbook. The submission of programs for review and approval is voluntary for colleges and universities; candidates can qualify for the Single Subject Credential by passing a standardized assessment of their art knowledge and competence.

For a subject matter program in art to be approved by the Commission, it must satisfy the preconditions and standards in this handbook. If an institution would like to offer two or more distinct programs of subject matter preparation in art, a separate proposal should be forwarded to the Commission for each program. For example, one program in art might have a concentration in art criticism, while a second program at the same institution could be a more general program without a particular concentration.

The Commission is prepared to review subject matter program proposals beginning on July 1, 1995. Prior to that date, the Commission's professional staff is available to consult with institutional representatives, and to do preliminary reviews of draft proposals (see page 47 for details).

Initial Statement of Institutional Intent

To assist the Commission in planning and scheduling reviews of program proposals, each institution is asked to file a Statement of Intent at least four months prior to submitting a proposal. Having received a timely Statement of Intent, the Commission will make every effort to review a proposal expeditiously. In the absence of a timely statement, the review process will take longer.

The Statement of Intent should be signed by the individual with chief responsibility for academic programs at the institution. It should provide the following information:

- The subject for which approval is being requested (art).
- The contact person responsible for each program (include phone number).
- The expected date when students would initially "enroll" in each program.
- An indication as to whether or not the institution expects to submit a program for "informal" review (defined below).
- The date when each program will be submitted for formal review and approval.

If an institution plans to submit proposals for two or more programs in art, the Statement of Intent should include this essential information for each program, and should indicate whether or not the programs will have distinct emphases.

The Program Proposal Document

For each program, the institution should prepare a program proposal that includes a narrative response to each precondition and standard on pages 16-32. Please provide six (6) copies of each program document.

Preconditions. A narrative section of the proposal should explain how the program will meet each precondition on page 16. In responding to the preconditions, the document must show the title and unit value of each required and elective course in the basic core component of the program (Precondition 2) and the same information about each course in the breadth and perspective component (Precondition 3). The proposal must also include brief course (catalog) descriptions of all required and elective courses.

Standards. In the major part of the program document, the institution should respond to each Standard of Program Quality and Effectiveness on pages 17-32. It is important to respond to each element of a standard, but a lengthy, detailed description is not necessary. Examples of how particular elements of the standard are accomplished are particularly useful. An institution's program proposal should include syllabi of required and selected elective courses, along with other supporting documentation to serve as "back-up" information to substantiate the responses to particular standards.

Factors to Consider. A program proposal must show how the program will meet each standard. The purpose of factors to consider is to amplify specific aspects of standards, and to assist institutions in responding to all elements of a standard. The Commission considers the factors to be important aspects of program quality, but it is not essential that the document respond to every factor. The factors are *not* "mini-standards," and there is *no expectation* that a program must "meet" all the factors in order to fulfill a standard. (For added information about factors to consider, please see pages 6 and 15.)

Institutions are urged to *reflect on* the factors to consider, which may or may not be used as the "organizers" or "headings" for responding to a standard. Institutions are also encouraged to describe all aspects of the program's quality, and not limit their responses to the adopted factors in this handbook. The quality of a proposal may be enhanced by information about "additional factors" that are related to the standards but do not coincide with any of the adopted factors.

Steps in the Review of Programs

The Commission is committed to conducting a program review process that is objective, authoritative and comprehensive. The agency also seeks to be as helpful as possible to colleges and universities throughout the review process.

Preliminary Staff Review. Before submitting program proposals for formal review and approval, institutions are encouraged to request preliminary reviews of *draft* documents by the Commission's professional staff. The purpose of these reviews is to assist institutions in developing programs that are consistent with the intent and scope of the standards, and that will be clear and meaningful to the external reviewers. Program documents may be submitted for preliminary staff review at any time; the optimum time is at least one month after submitting the Statement of Intent and at least two months prior to the expected date for submitting a completed proposal. Preliminary review is voluntary; its purpose is to assist institutions in preparing program documents that can be reviewed most expeditiously in the formal review process.

Review of Preconditions. An institution's response to the preconditions is reviewed by the Commission's professional staff because the preconditions are based on state laws and regulations, and do not involve issues of program quality. If the staff determines that the program complies with the requirements of state laws and administrative regulations, the program is eligible for a quality review (based on the standards) by a panel of subject matter experts. If the program does not comply with the preconditions, the staff returns the proposal to the institution with specific information about the lack of compliance. Such a proposal may be resubmitted once the compliance issues have been resolved. In a few circumstances, the staff may seek the advice of the Subject Matter Program Review Panel concerning the appropriateness of proposed coursework to meet a particular precondition.

Review of Program Quality Standards. Unlike the preconditions, the standards address issues of program quality and effectiveness, so each institution's response to the standards is reviewed by a small Program Review Panel of subject matter experts. During the review process, there is an opportunity for institutional representatives to meet with the panel to answer questions or clarify issues that may arise. Prior to such a discussion, the panel will be asked to provide a preliminary written statement of the questions, issues or concerns to be discussed with the institutional representative(s).

If the Program Review Panel determines that a proposed program fulfills the standards, the Commission's staff recommends the program for approval by the Commission during a public meeting no more than eight weeks after the panel's decision.

If the Program Review Panel determines that the program does not meet the standards, the document is returned to the institution with an explanation of the panel's findings. Specific reasons for the panel's decision are communicated to the institution. If the panel has substantive concerns about one or more aspects of program quality, representatives of the institution can obtain information and assistance from the Commission staff. With the staff's prior authorization, the college or university may also obtain information and assistance from one or more designated members of the panel. After changes have been made in the program, the proposal may be resubmitted to the Commission's staff for reconsideration by the panel.

If the Program Review Panel determines that minor or technical changes should be made in a program, the responsibility for reviewing the re-submitted proposal rests with the Commission's professional staff, which presents the *revised* program to the Commission for approval without further review by the panel.

Appeal of an Adverse Decision. An institution that would like to appeal a decision of the staff (regarding preconditions) or the Program Review Panel (regarding standards) may do so by submitting the appeal to the Executive Director of the Commission. The institution should include the following information in the appeal:

- The original program proposal, and the stated reasons of the Commission's staff or the review panel for not recommending approval of the program.
- A specific response by the institution to the initial denial, including a copy of the resubmitted document (if it has been resubmitted).
- A rationale for the appeal by the institution.

The Executive Director may deny the appeal, or appoint an independent review panel, or present the appeal directly to the Commission for consideration.

Responses to Six Common Standards

The Commission adopted six standards for programs in *all* single subject disciplines.

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| Standard 1. | Program Philosophy and Purpose. |
| Standard 10. | Diversity and Equity in the Program. |
| Standard 12. | Coordination of the Program. |
| Standard 13. | Student Advisement and Support. |
| Standard 14. | Assessment of Subject Matter Competence. |
| Standard 15. | Program Review and Development. |

These six standards are referred to as “common standards” because they are essentially the same in all subject areas.

An institution’s program proposal in art should include subject-specific responses to Standards 1 and 10, along with subject-specific responses to the other curriculum standards in Category I (see pp. 17-28). An institution’s program proposal in art *may* also include a unique response to Standards 12, 13, 14 and 15. Alternatively, the institution *may* submit a “generic response” to these four common standards. In a generic response, the institution should describe how subject matter programs in all subjects will meet the four standards. A generic response should include sufficient information to enable an interdisciplinary panel of reviewers to determine that the four common standards are met in each subject area. Once the institution’s generic response is approved, it would not be necessary to respond to the four standards in the institution’s program proposal in art, or in any other subject.

Selection, Composition and Training of Program Review Panels

Review panel members are selected because of their expertise in art, and their knowledge of art curriculum and instruction in the public schools of California. Reviewers are selected from institutions of higher education, school districts, county offices of education, organizations of art education experts, and other professional organizations. Members are selected according to the Commission's adopted policies that govern the selection of panels. Members of the Commission's former Single Subject Waiver Panels and Subject Matter Advisory Panels may be selected to serve on Program Review Panels.

In art, each program proposal is reviewed by at least one professor of art, at least one secondary school teacher of art, and a third Review Panel member who is either another professor, or another teacher, or a curriculum specialist in art.

The Program Review Panel is trained by the Commission's staff. Training includes:

- The purpose and function of subject matter preparation programs.
- The Commission's legal responsibilities in program review and approval.
- The role of the review panel in making program determinations.
- The role of the Commission's professional staff in assisting the panel.
- A thorough analysis and discussion of each standard and rationale.
- Alternative ways in which the standard could be met.
- An overview of review panel procedures.
- Simulated practice in reviewing programs.
- How to write program review panel reports.

The training also includes analysis of the Common Standards. The reviewers of art programs are trained specifically in the consistent application of the subject-specific standards in art.

Subject Matter Program Review Panel Procedures

The Subject Matter Program Review Panel meets periodically to review programs that have been submitted to the Commission during a given time period. Whenever possible, Review Panels in more than one subject meet at the same time and location. This enables institutional representatives to meet with reviewers in more than one subject area, if necessary.

Review Panel meetings usually take place over three days. Meetings typically adhere to the following general schedule:

- First Day - Review institutional responses to common standards. Preliminary discussion of responses to curriculum standards.
- Second Day - Thorough analysis of responses to curriculum standards. Prepare preliminary written findings for each program, and FAX these to institutions.
- Third Day - Meet with representatives of institutions to clarify program information, discuss preliminary findings and identify possible changes in programs. Prepare written reports that reflect the discussions with institutions.

Subject Matter Program Review Panel Reports

Normally, the Review Panel's written report is mailed to the institution within two weeks after the panel meeting. If the report is affirmative, the Commission's staff presents the report to the Commission during a public meeting no more than eight weeks after the panel's decision.

If the Review Panel report indicates that the program does not meet the standards, specific reasons for the panel's decision are included in the report. The institution should first discuss such a report with the Commission's staff. One or more designated members of the panel may also be contacted, but only after such contacts are authorized by the staff.

If the report shows that minor or technical changes are needed in a program, the Review Panel gives responsibility for reviewing the resubmitted proposal to the staff.

Further Information and Communications Related to Standards, Programs and Program Reviews

Regional Workshops for Colleges and Universities

Following publication of this handbook, the Commission will sponsor three regional workshops to assist institutions in understanding and implementing the new standards. The agenda for each workshop will include:

- Explanation of the intended meaning of the standards, according to a member of the Teacher Preparation and Assessment Advisory Panel.
- Explanation of the Commission's implementation plan, and description of the program review process.
- Answers to questions about the standards, and examples presented by panel members and others who are experienced in implementing standards.
- Opportunities to discuss subject-specific questions in small groups.

All institutions that plan to submit program proposals (or are considering this option) are welcome to participate in the workshops. Specific information about the workshop dates and locations is provided separately from this handbook.

Communications with the Commission's Staff and Program Review Panel

The Commission would like the program review process to be as helpful as possible to colleges and universities. Because a large number of institutions prepare teachers in California, representatives of an institution should first consult with the Commission's professional staff regarding programs that are in preparation or under review. The staff responds to all inquiries expeditiously and knowledgeably. Representatives of colleges and universities should contact members of a Subject Matter Program Review Panel only when they are authorized to do so by the Commission's staff. This restriction must be observed to ensure that membership on a panel is manageable for the reviewers. If an institution finds that needed information is not sufficiently available, please inform the designated staff consultant. If the problem is not corrected in a timely way, the Executive Director of the Commission on Teacher Credentialing should be contacted.

Request for Assistance from Handbook Users

The Commission welcomes comments about this handbook, which should be addressed to:

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Professional Services Division
1812 Ninth Street
Sacramento, California 95814-7000